

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 4592.

SATURDAY, OCTOBER 30, 1915.

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Including PERIODICAL INDEX.  
REGISTERED AS A NEWSPAPER.

## Societies.

### ARISTOTELIAN SOCIETY: Session 1915-1916

- MEETINGS AT 22, ALBEMARLE STREET, W., at 8 P.M.
1915.  
November 1. President's Inaugural Address: 'The Moment of Experience.' Dr. H. WILSON CARR.  
December 6. 'Progress in Philosophical Research.' Lord HALDANE.  
" 30. 'The Common-sense Criterion of Reality.' Mr. J. W. SCOTT.
1916.  
January 3. 'Time, Space, and Relativity.' Prof. A. N. WHITEHEAD.  
February 7. 'The Relations between the Theoretic and Practical Activities, with some reference to the views of Croce.' Miss HILDA D. OAKELEY.  
March 6. 'Sense-Data and the Physical Object.' Prof. T. PERCY NUN.  
" 20. Symposium: 'Recognition and Memory.' Miss BEATRICE EDGELL, Mr. F. E. BARTLETT, Dr. G. E. MOORE, and Dr. H. WILSON CARR.  
April 10. 'Parmenides, Zeno, and Socrates.' Prof. A. E. TAYLOR.  
May 1. 'The Limitation of Pure Reason.' Prof. G. DAWES HICKS.  
" 15. Symposium (at Oxford): 'The Theory of the State.' Hon. BERTRAND RUSSELL, Mr. SIDNEY BALL, Mr. C. DELISLE BURNS, and Mr. G. D. H. COLE.  
June 5. 'The Nature of Judgment.' Mr. E. H. STRANGE.  
July 3. 'The Import of Propositions.' Prof. J. BROUGH.  
G. DAWES HICKS, Hon. Secretary.

## Lectures.

GRESHAM COLLEGE, Basinghall Street, E.C.  
The Lectures in Rhetoric will be delivered by Prof. FOSTER WATSON, D.Lit. M.A. Subject, ELIZABETHAN EDUCATION AND CULTURE, with special reference to William Shakespeare.  
MON. Nov. 1. Shakespeare's School Life.  
TUES. Nov. 2. Two London Schoolmasters and Shakespeare.  
WED. Nov. 3. Italians in London in the Time of Shakespeare.  
THURS. Nov. 4. The Court of Queen Elizabeth—and Shakespeare.  
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A study of the subject seriously undertaken by a competent student will reveal an amazing variety of opinions alike among the orthodox and the unorthodox, and, dismissing the wildest conjectures on either side, he may still find a good deal that is difficult and calls for odd explanations in the life and works of Shakespeare. This, at least, is the opinion of the present reviewer, though no single reviewer can be really competent to deliver an opinion on all the points raised. Shakespeare had an encyclopædic range, and what single critic could be fairly asked to consider the merits of an encyclopædia? The present reviewer has, needless to say, no claims to universal knowledge, but he maintains, after an extended study of the subject in several lights, sufficient zeal to read with pleasure the "likelihoods of modern seeming" concerning Shakespeare, as well as those inquiries concerning his mind and art which have, happily, little to do with the ordinary range of controversy.

Mr. Greenwood, who returns once again to the field of dispute, is the most acute and the best equipped of the doubters who find the ordinary story of Shakespeare a folly and a delusion. But, able as he is, his book, 'Is there a Shakespeare Problem? with a Reply to Mr. J. M. Robertson and Mr. Andrew Lang,' is not so effective as it might have been. In the first place it is not self-contained, but implies knowledge of Mr. Greenwood's earlier books; and in the second it includes extraneous matter which obscures an already complicated issue. Not content with answering two adversaries and reasserting his own position, Mr. Greenwood deals with wild and extravagant theorists who might have been neglected, and descends to flouts and jeers which have nothing to do with the case. Swinburne and Furnivall years ago, differing on the subject of Shakespeare, entered on a wild career of insult against each other. Their example has been followed by too many subsequent writers. It is difficult to speak moderately of what you conceive to be sheer ignorance or annoying dis-

tortion of your views; but nothing is really gained by indulging in personalities. When, too, the changed circumstances of an opponent have put a gibe out of date, it is a little saddening to find it retained and explained.

We do not propose to explain Mr. Greenwood's main position. It has been so often stated and attacked and reiterated that, if it is not known by this time, it never will be. Nor can any one be expected in a single article to deal in detail with a book the text of which occupies 584 pages, and bursts into incessant foot-notes leading to further points. A good deal of space is occupied in saying things twice or thrice; the careful reader who notes and retains what is said once may object to this; but Mr. Greenwood may be right in impressing the ordinary person by "rubbing in" his points and risking the tedium of digressions. His free use of "language" also seems to us overdone, but there, again, the public may be pleased at his hard hitting.

It is as well, perhaps, to repeat that Mr. Greenwood is not a Baconian, and that it is not his purpose to face the whole case as presented against Baconians in Mr. Robertson's book 'The Baconian Heresy.' The differences of style between Bacon and Shakespeare which Mr. Robertson presents effectively are not considered, and remain decisive for many good judges of English.

Mr. Greenwood starts off with an examination of 'Mr. Robertson's Controversial Methods,' and in the conflict of alleged misrepresentation on both sides he has in our opinion, the better of it. He shows that Mr. Robertson's book suffers from hasty construction, leading to unwarranted conclusions and statements which further research would have modified.

On questions of law the present reviewer is not competent to give an opinion; but here Mr. Greenwood is evidently strong, and the unbiased layman will certainly be inclined on the evidence cited to believe that the references to legal points in the works of Shakespeare differ in quality from those put forward as used by his contemporaries. There was a good deal of litigation in Shakespeare's family, but Mr. Greenwood does not think this sufficient to account for the wide technical knowledge shown in the plays.

'The Learning of Shakespeare,' to which a chapter is next devoted, has led to many extravagant statements. Mr. Greenwood maintains that

"Shakespeare was not an unlearned man, but, on the contrary, a man of the highest culture, of wide reading, much learning, and a large familiarity with the classics, whether that familiarity was obtained by reading in the original, or by means of translations."

The main ground of the dispute is Latin. What does "small Latin" imply? What is "much learning"? Standards differ widely in these matters, and a good academic degree does not necessarily indicate knowledge of the wide range of classical learning. A man may have a

gift for playing the peculiar twisters of the examiner with a straight bat, yet remain indifferent to authors and translations which enter into the Shakespearian discussion. The review of Churton Collins's 'Studies in Shakespeare' (*Athenæum*, March 12th, 1904) shows, we think fairly, that classical parallels can be overdone. Tennyson indignantly repudiated the perpetual charge made against him of having copied or remembered phrases. The use of authors by Shakespeare or any one else in later life would surely be determined by early training. But on this point Mr. Greenwood has not, it appears, made any special research of his own. He quotes Halliwell-Phillipps, whose conclusions, valuable as they are, have not always proved to be correct. Mr. Robertson's haste led him into a "howler" about "academe" with which Mr. Greenwood makes great play, also into a misprint in Greek which makes ludicrous sense, and, indeed, another "howler" in the plural form. Such slips, however, do not prove incompetence. Mr. Greenwood has some misprints, too, not noted in his extra page of "errata"; but we do not think it worth while to exhibit them. Speaking of the false quantity "Sócratem" in the inscription below the Stratford bust, he adds:—

"But after all, did not Shelley write:—

εἰμὶ φιλόανθρωπος δημοκράτης τ' ἄθεος τε ?  
And nobody, I presume, will deny that Shelley was a scholar."

The young student who tries to use Shelley's translation of the 'Symposium' of Plato as a crib may have distinct doubts on the point. The best scholars, too, do make false quantities, as any collector of classical "howlers" knows. We have in our mind two instances in model exercises in Greek and Latin. In the line quoted is Shelley outrageous? We hardly think so, for we remember that the first syllable of ἄκρος is used both as long and short in Sophocles. We gladly recognize Mr. Greenwood's wide knowledge of the classics (shown *inter alia* in quoting Horace, as gentlemen frequently did in less democratic days than these); but we do not believe in all his classical parallels. We see very little of Horace in Shakespeare, whom we credit with a fair knowledge of classical texts and wide culture, though not the highest. Did Shakespeare know Italian? The industry of a German scholar has discovered an Italian rendering of the epigram of Marianus from which the last two of the Sonnets are adapted. The existence of translations is a point worth special study which will yield some surprises. Thus Sir Thomas Hawkins's selection of Horace's 'Odes' in English was published in 1625, and is by way of being a pioneer work, while the first complete version of the 'Odes' did not appear till 1638.

Regarding the traditions of Shakespeare's life and his will, Mr. Greenwood is perfectly justified in calling attention to the difficulties they present, and in rebuking the orthodox for stating as facts suggestions which are totally unproved, or for distorting vague statements in a

sense favourable to their views. He has always made a great point of "doubtless" and words of a like order, which figure largely in the biographies. This being so, we rather wonder that he should comment on the Rev. John Ward's account of Shakespeare's end in such words as "There can be little doubt that this whole story is a myth," and "But this drinking bout is, no doubt, imaginary." The date of Ward's record (1661-3) is against it; Mr. Greenwood's other arguments do not seem to us decisive. So far as the report of excessive drinking is concerned, that is one of the commonest of accusations made without due evidence. It even turns up in Homer.

Emerson among other eminent men of letters is introduced into the discussion, and we note that in his recently published 'Journals' he applauds the researches of Delia Bacon, adding that they are such as *The Athenæum* will never make. We agree.

The lives of various authors whose careers have been supposed parallel to that of Shakespeare are examined by Mr. Greenwood, and regarded as feeble argument. We do not think he covers the whole case of Keats, whose advance from poor stuff to first-rate poetry was remarkably rapid. Keats knew no Greek, but one of his letters is as near to Plato in thought and style as anything the present reviewer has seen in English. But Mr. Greenwood's excellent quotation from Balzac, "Il y a des choses de métier que le génie ne révèle pas. Il faut les apprendre," remains true.

The hardest nut for the "Anti-Willians" to crack is found in Ben Jonson's remarks about Shakespeare, and it is frankly recognized that

"player Shakspeare is here identified with author Shakespeare, and thus we have it on Jonson's testimony that 'the players' regarded William Shakspeare the actor as the author of the plays."

But even here the issue is complicated by Jonson's divergent opinions, also by the tricky ways of printers and publishers in Elizabethan times. Men of letters have not been exactly famous for their addiction to veracity throughout the ages, and we recall a modern case in which a writer of repute definitely denied in the press his authorship of a book which was later acknowledged to be his. Readers will differ in their feeling as to the justification for such proceedings; but there is clearly a distinction between the man who refuses to acknowledge his own work and the man who allows himself to be credited with the work of another, or lends his support to such an arrangement.

Mr. Greenwood's refutation of Andrew Lang is milder and much briefer than in the case of Mr. Robertson, and, indeed, in style and taste Lang was some way above the standard of the literary controversialist. His work, however, was issued without his final corrections, and shows some lack of solid research.

Further sections of Mr. Greenwood's volume deal with the portraits of Shake-

speare (including the bust on the tomb), and his claims to be a naturalist. Recent investigation has added something to the story of the bust which is worth consideration; but we see nothing particularly noteworthy in the discussion about Nature and Shakespeare. Sir Walter Raleigh's slip concerning 'As You Like It' was noticed as soon as his book appeared in the "English Men of Letters Series," and we presume that the offending passage was altered when it was reissued in the "Eversley Series."

Some other objections made by Mr. Greenwood will not be novel, we think, to the average admirer of Shakespeare; on the other hand, he has cleared out of the way many suppositions which have been posing securely as facts. But if he had attempted less and ignored some of the more extravagant theorists, of whom but few have heard, his book would have been much shorter and much easier to read. As it stands it is expensive and unduly complicated. In considering its effect on general opinion, one must remember, following M. Bergeret, that "the people live on mythology." There is no need to labour the point in these days of war experts.

*Theism and Humanism: the Gifford Lectures for 1914.* By the Right Hon. Arthur James Balfour, M.P. (Hodder & Stoughton, 10s. 6d. net.)

In our issue of February 14th, 1914, we briefly reviewed the course of lectures which form the substance of this volume, and incidentally alluded to the fact that the lecturer, greatly daring, essayed his task without the assistance of notes other than could be contained on the back of a foolscap envelope, with the, perhaps, unavoidable result that occasionally his remarks were somewhat disjointed, and his sentences strangely convoluted—that, in effect, the issue was clouded with the dust of his dialectics. In the volume before us, written and revised since the lectures were delivered, Mr. Balfour carefully elaborates his thesis with all the resources of his astonishing intellectual agility, and the outcome is a fine piece of literary craftsmanship.

The author tells us that he is writing from "the plain man's point of view," which takes account of facts as they are, and that he assumes what he calls the common-sense outlook upon life and the whole body of the sciences. He warns us that, though the basis of his argument is wide, its conclusion is narrow; and, though that conclusion is religious, the discussions leading up to it are secular. He makes no dialectical use of the religious sentiment, and attempts no analysis of its essential character. He does not discuss any doctrine outside what is known as "natural" religion, for to "natural" religion the Gifford Lecturer is expressly confined. But even themes which might well be deemed to fall well within these narrow limits are scarcely referred to. For example, whilst God, Freedom,



and Immortality have been treated by at least one eminent writer as the great realities beyond the world of sense—and Mr. Balfour affirms that he believes in them all—he discusses only the first, and that from a limited point of view, the point of view of "the plain man." He recognizes that the whole human race lives by faith alone, and that we must look forward as well as backward.

"The spaces still to be traversed [he tells us] far exceed those that have been traversed already. We can set no limits to the intellectual voyage which lies before the race. Even if we arbitrarily limit the life of men to that which is possible under terrestrial conditions, we must anticipate transformations of belief comparable in magnitude with those which already divide us from primitive mankind. How, in circumstances like these, can we hope to sketch, even in outline, an enduring system of philosophy? Why should we succeed where under similar conditions the greatest of our forefathers have already failed?"

Therefore the author has no metaphysical system to offer his readers. Nevertheless, he does not confine his attention to a merely critical commentary upon the systems of other people. He is constructive in so far that he creates a certain "point of view"—the point of view of "the plain man"—and proceeds to ascertain on what grounds the plain man may base his belief in the existence of God. This God, however, whose existence Mr. Balfour sets out to establish, is neither the metaphysical conception of God that emphasizes His all-inclusive unity—that regards Him as the "logical glue" which holds multiplicity together and makes it intelligible—nor the religious conception of God, which emphasizes His ethical personality, a Spirit among spirits, to be loved and worshipped. The God of the argument is something other than an Identity wherein all differences vanish, or a Unity which includes but does not transcend the differences which it somehow holds in solution—in fact, the "plain man's" God is

"a God whom men can love, a God to whom men can pray, who takes sides, who has purposes and preferences, whose attributes, howsoever conceived, leave unimpaired the possibility of a personal relation between Himself and those whom He has created."

In pursuit of his argument Mr. Balfour serenely surveys a wide horizon, touching on Art, History, Morals, the Theory of Probability, the Logic of Perception, the presuppositions of Science, the full circle of human interests; and themes that have filled volumes are made the text for a short chapter. All through, however, there is traceable the continuity of his argument for God. He rests his belief in God on a belief in science, and contends also that

"all we think best in human culture, whether associated with beauty, goodness, or knowledge, requires God for its support—that Humanism without Theism loses more than half its value. If we would maintain the value of our highest beliefs and emotions we must find for them a congruous origin. Beauty must be more than an accident. The source of morality must be moral. The

source of knowledge must be rational. If this be granted, you rule out materialism, you rule out agnosticism; and a lofty form of Theism becomes inevitable."

The argument is conducted throughout with fairness and vigour, and is enriched with a wealth of felicitous illustration, but we seriously question whether Mr. Balfour's general attitude to the problems of life will find ready acceptance by a large public. The book, however, is worthy of careful study.

*A New English Dictionary on Historical Principles.* Edited by Sir James A. H. Murray and others.—(Vol. IX.) *Standard—Stead.* By Henry Bradley. (Oxford, Clarendon Press, 2s. 6d.)

THIS single section is appropriately preceded by an obituary notice of Sir James Murray, which includes these details:—

"His great wish that he should live to finish the Dictionary on his 80th birthday, in 1917, has not been fulfilled; the unceasing labour of three and thirty years has ended when less than a tenth part of the work remains to be done. Almost within a week of his death he was still hard at work, showing, as Dr. Bradley wrote of a visit made to him, 'not a little of the zest and mental lucidity that I remembered of old.' In the preceding months, while barely convalescent from an illness that seemed to bring him to the gates of death, he had prepared, and at the appointed date of July 1 published, his usual 'double section.' The words contained in it," Dr. Bradley says, "present an extraordinary number of difficult problems, which are handled with the editor's characteristic sagacity and resource; the section is a piece of his work of which he might be proud."

Of the part before us, five pages and rather more than a column are taken by derivatives and combinations of "stand," the adjectival "standing" filling nearly five columns with its eighteen sections and twenty-six subsections. Other long articles are those on "state," sb., nearly five pages; "star," sb., about three pages; "start," vb., and "stay," vb., each about eight columns; "station," sb., about seven columns. The earliest quotation, June 30th, 1849, for "star" (in theatrical, &c., senses) in combination, is from *The Athenæum*: "Mr. Lumley, resolute in star-chasing, has absolutely succeeded in luring Madame Rossi back."

Though the completion of the Dictionary may possibly be delayed a few months by the loss of an editor, it is obvious that its high standard of manifold excellence is being fully maintained. Comparison of the long articles we have mentioned with those on the same words in other dictionaries at once proves the immeasurable extent of the N.E.D.'s resources, and the unique efficiency of its method. Out of nearly five hundred main words before us, only about 14 per cent are obsolete and only about 14 per cent are quite or nearly alien. Among the latter group are the newly registered

Russian *stanitza*, "a Cossack township," and *stchi*, "cabbage soup." The newly registered terms, including attributives and combinations, are more than four score.

A few of these may be of interest to the general reader; e.g., "standfast," used as adjective (1716), "a s. stickler for his Arianism," and as substantive (1846), "It seems as if the whole world, both morally and physically, were detached from its old standfasts, and set in rapid motion," Hawthorne, 'Mosses,' II. ix. 162 (a hypothesis now being more or less realized); "starver," for which Shaftesbury and Blackmore are cited; "stat(e)able," found in Carlyle, Dickens, and Ruskin; "stary," adj., applied to woven fabrics; and the slang "stash," vb., current in 1811, quoted from R. Boldrewood's 'Robbery under Arms' (1889), and Mr. Wells's 'Tono-Bungay' (1909). Mr. Kipling's "starlitten" might have been omitted. The only transitive sense of the verb "stark" (tenth to seventeenth century) is "to make stout or strong." Sir H. Taylor's "have not stark'd your limbs," in the sense "stiffened," is therefore an error, and ought not to be held to introduce the verb into current English. The verb "to stay" of other dictionaries here correctly appears as two words. The first is from Old French *ester*, with senses involving "waiting, remaining," the other from Old French *estayer*, "to prop, support, sustain," &c. Skeat's idea that the sense of "support" is the earliest is not favoured by the priority in English use of the "wait" forms. *The Academy* (Mr. Hall Caine) and *The Athenæum* of November 17th, p. 628, are quoted for the newly registered "stanzaical" (1883). The definition of "standel," sb., is novel but correct, "A young tree left standing for wood," with references to "stander" and "standard" in the same sense.

The adjective "staunch, stanch," and the verb with the same two spellings, are here separated, the verb being treated under "stanch," the adjective under "staunch," for which spelling Cowper, Dickens, Skeat, and Froude are quoted; for "stanchness" the only prominent author brought in is Matthew Arnold. Rigid uniformity in spelling of numbers of words of Anglo-Saxon origin is far less likely to be approached than in words of Greek, Latin, or French origin.

The exceptional number of words of native origin in this section offers an opportunity of observing how much help in tracing the development of a word with divers meanings is afforded by the free insertion of obsolete senses among the current senses, while the vicinity of kindred words now disused may help to explain the *prima facie* extraordinary ramifications of meaning into which some words are inveigled by common use.

A further portion of vol. ix. by Mr. Onions is announced for January next.

## FICTION.

*Old Delabole.* By Eden Phillpotts. (Heinemann, 6s.)

'BRUNEL'S TOWER' dealt with Devonian pottery, and this book deals with the slate quarries of the same region. Until we reached the middle of it we feared for the author's ability to maintain an interest in his characters while he instructed us concerning the industry of his favourite county. At any rate, his word-painting of scenery was as fine as ever, and before we had finished we began to question whether he had given us anything better than the old sage of the district. He, too, is only one of many fine sketches of character, though we think he is the best. The religious thought of the district is vividly presented. 'Old Delabole' clings to a very literal exposition of the Scriptures—no New Theologian is tolerated by those living within its borders. We have just one complaint. Ready as we are to listen to Mr. Phillpotts's opinions on politics, &c., we regret his breaking into his pages with paragraphs in the first person.

*Beltane the Smith.* By Jeffrey Farnol. (Sampson Low & Co., 6s.)

MR. FARNOL is by way of being overpraised. 'Beltane the Smith' is a good story, of healthy tone, full of incident and adventure—so full, indeed, as to prevent the reader at times from "seeing the wood for the trees." But it has nothing in it of immortal quality, and it has faults that might easily have been avoided.

Language that exceeds that of 'Ivanhoe' in conventionality finds little excuse in an age that has witnessed such careful work as that of Mr. Hewlett, not to say 'The Black Arrow,' which Stevenson called "tushery." Mr. Farnol is always calling his hero "my Beltane," and he revels in "gramercy," "by my halidom," "forsooth," and the like; he even combines five or six such expressions in one short sentence. Had he studied 'The Song of Renny' or 'The Forest Lovers,' he might have picked up the far more convincing touch that Mr. Hewlett uses to such effect. He might also have learnt something of characterization, which he needs sadly. Beltane, the hero, is less of a human man than a Paladin on whom hang variegated shirts of mail, so to speak; and his beloved, the Duchess Helen, is, when not shadowy, somewhat stereotyped. The other personages also lack the real touch that vivifies; they are, like Beltane, well-polished figures for suitable mediæval garb.

The adventures, however, are good reading, and the general development, if somewhat "crowded," is not unskilfully worked. But the whole book gives the impression that it has been made to order; the plan is too obvious, and the atmosphere too unnatural.

*K.* By Mary Roberts Rinehart. (Smith, Elder & Co., 6s.)

THE action of this strangely-named novel hinges upon one of those minute objects medically known as swabs, which are now daily fabricated by hundreds in our "war depots"—a touch of original, and in present circumstances appealing invention. The story of the disguised celebrity, victim of a most nefarious intrigue, can scarcely be called credible; but the heroine's hospital experience, described in a wholesome and sympathetic spirit, conveys a strong impression of reality, and the characterization—in parts—is excellent. The scene is laid in an American provincial town, and we get some amusing side-lights on various social strata.

*The Immortal Gymnasts.* By Marie Cher. (Heinemann, 6s.)

ONCE upon a time three waifs from Cloudland strayed out of the world of the Fourth Dimension, and fell in with Papa Comedy in the halcyon days when that worthy was carnival king of all Italy. When, however, the death of Papa Comedy was closely followed by that of his secretary, Messer Goldoni—known as the "Molière of Venice"—the three waifs found themselves earthbound and their occupation gone. So they settled in London, and, because there respectability demands some visible means of support, Columbine opened a Della Robbia creamery in Piccadilly, Pantaloon posed as an eccentric bibliophile, and Harlequin, less completely earthbound than his companions, disguised himself as a sandwichman, and learnt intimate details of human affairs by means of a cloud current.

The history of their adventures and those of the human beings with whom they came in contact makes pleasant reading, padded with somewhat "precious" talk on art. The slightly fantastic undercurrents, and misty glimpses of "the Immortal Gymnasts" in their spangles, have a decided charm.

*Fantômas.* By Pierre Souvestre and Marcel Allain. (Stanley Paul & Co., 6s.)

As a specimen of rampant melodrama this unconvincing tale of a French criminal would be hard to beat. There is a gruesome murder or a daring robbery in almost every chapter. The main defect of the story is that Fantômas, though he is supposed to have enough personal attractiveness to keep the passionate affection of an English lady of title who knows that he has murdered her husband, is never anything more than the merest shadow. Juve, a phenomenally acute detective, is the most skilfully drawn figure in the book; he becomes almost human when, by a grossly improbable ruse, Fantômas eventually cheats him on the gallows. The book has ingenuity in plenty, but is farcical in its lack of restraint; and the impression of improbability is not diminished by one of the official prosecutors in the trial scene being described by the translator as the "Solicitor-General."

*Theodora: a Soul on Fire.* By Frances Fenwick Williams. (John Lane, 6s.)

THE art of this occult novel, the scenes of which are laid in Montreal, is not of the soundest, but it has the saving merit of inspiration, for the author achieves the triumph of a surprise not only justifiable, but also felicitous in the effect on the reader of her final disclosure. She has, moreover, a strong sense of humour, though it has a tendency towards caricature.

Theodora Carne, the heroine, resembles a witch who lived in her family in the reign of Richard Cœur de Lion, and this resemblance, together with some uncanny phenomena and coincidences connected with her, lends colour to the belief which she shares with her detractors, that she is a reincarnation of her infamous ancestress. Extraordinarily beautiful, she attracts men without effort; but none of her admirers is proof against the repugnance produced by her morbid ideas. Fortunately for her, she deeply interests on her behalf a German man of science and a priest, both of whom possess hypnotic power.

The author displays some knowledge of the sub-conscious self and the persecution of witches, but, although she makes use of what are called "sendings" in Icelandic magic, she does not do justice to the sensational and folk-lore interest of such manifestations of malicious will. Without regarding the omission as a fault, we may call attention to the circumstance that, when the man of science speaks of "the mass of legend concerning the maiming and torturing of wax figures," he ignores the fact that the practice of torturing wooden or waxen figures still prevails in modern Egypt.

We should not, of course, trouble to make such remarks in the case of a dull study of the occult. We fancy, however, that if the author will take a deep draught of folk-lore before writing another novel of the sort, she will find that her art is more powerful and flexible.

*Scorched Souls.* By "Pan." (Mills & Boon, 6s.)

THE theme of this book is the pernicious influence which a certain type of exotic fiction may have on the minds of ignorant girls. The tedious repetition of heavily impressive sentences bears witness to the author's honesty of purpose, but it is doubtful whether unskilled treatment of the abuse is not almost as harmful as are the luridly-covered books themselves.

Under the pretentious sub-title of 'A Symphony in Prose,' with chapter-headings to match, "Pan" has produced a florid melodrama. The villain is of the heavy type, but the beautiful village heroine appears too sophisticated in her conversation to render her experiments surprising. The hero writes the harmful books, but has the grace to be heartily ashamed of the fact. There is an excellent study of the hero's uncle, who combined common sense and tact in his part of "deus ex machina."



## BOOKS PUBLISHED THIS WEEK

## THEOLOGY.

**University of Chicago Sermons**, by Members of the University Faculties, edited by Theodore Gerald Soares, \$1.50 net.  
Cambridge Univ. Press for Univ. Chicago Press  
Includes sermons by Mr. Shailer Mathews, Mr. Allan Hoben, and Mr. H. L. Willett, and an Introductory Essay by the editor.

## LAW.

**Navy Records Society Publications: Vol. XLIX.**  
DOCUMENTS RELATING TO LAW AND CUSTOM OF THE SEA, edited by R. G. Marsden, Vol. I., A.D. 1205-1648.  
These documents are furnished with an Introduction, foot-notes, and indexes.

## BIBLIOGRAPHY.

**Book-Auction Records**, edited by Frank Karslake, Vol. XII.  
This volume contains 15,250 records.  
**Royal Colonial Institute Bibliographies: No. 1, A SELECT BIBLIOGRAPHY OF PUBLICATIONS ON FOREIGN COLONIZATION....CONTAINED IN THE LIBRARY OF THE ROYAL COLONIAL INSTITUTE**, compiled by Winifred C. Hill, 2/6  
This list is "suggestive rather than complete, and it is designed to be a guide rather than a catalogue." The Librarian, Mr. Evans Lewin, contributes the Introduction.

## PHILOSOPHY.

**Bridges (John Henry)**, ILLUSTRATIONS OF POSITIVISM: a Selection of Articles from *The Positivist Review* in Science, Philosophy, Religion, and Politics, 3/6 net.  
An enlarged and classified issue, edited by Mr. H. Gordon Jones.

**Frazer (R. W.)**, INDIAN THOUGHT, PAST AND PRESENT, 10/6 net.  
The writer's aim has been "to set forth, in as simple a manner as possible, a history of Indian Thought in so far as that Thought has influenced the aspirations, religious beliefs, and social life of all thinking and Orthodox Hindus."  
**R.P.A. Annual and Ethical Review for the Year 1916**, edited by Charles A. Watts, 6d. net.

Some of the papers are 'Was it worth it, Germany?' by Mrs. W. K. Clifford; 'Common Sense in Ireland,' by Miss Jane Barlow; and 'Lucretius on Life and Death,' by Dr. Charles Callaway.

## POETRY.

**Allsopp (Henry)**, SONGS FROM A DALE IN WARTIME, 1/ net.  
These verses include two recruiting songs, 'From the Trenches,' 'Wife and Mother,' 'Ballad of Bitterness,' &c.

**Bell (Mackenzie)**, POETICAL PICTURES OF THE GREAT WAR, 2d. net.  
A small collection of verses, intended for recitation.

**Bell (Mackenzie)**, WAR'S USE, 1d.  
A short patriotic piece, printed on a card.

**Burdett (Osbert)**, SONGS OF EXUBERANCE, TOGETHER WITH THE TRENCHES, Op. I., 3/6 net.  
'The Trenches' was written in memory of Rupert Brooke. The volume also includes 'Lyrics of the Joy of Earth,' 'Poems on Children,' 'Sonnets on People and Places,' &c.

**Oppenheim (James)**, SONGS FOR THE NEW AGE, 2/6 net.  
The author considers that Mr. Clement R. Wood's term "polyrhythmic poetry" exactly describes the form of his songs. They are grouped under the headings 'We Dead,' 'We Living,' and 'We Unborn.'

**Oxford Garlands: SONGS FOR MUSIC; EPIGRAMS**, selected by R. M. Leonard, 7d. net each.

Two more volumes in this series.

## HISTORY AND BIOGRAPHY.

**Browne (Rt. Rev. G. F.)**, lately Bishop of Bristol, THE RECOLLECTIONS OF A BISHOP, 10/6 net.

Recollections of the author's life in Scotland, at Cambridge, and as Bishop first of Stepney and afterwards of re-separated Bristol.

**Clinch (George)**, ENGLISH COAST DEFENCES FROM ROMAN TIMES TO THE EARLY YEARS OF THE NINETEENTH CENTURY, 5/ net.  
"A study of the method and means by which England...has defended her shores against various over-sea enemies."

**Floukes (Maude M. C.)**, MY OWN PAST, 10/6 net.

Reminiscences of royal persons and other notabilities by the joint author of 'My Past.'  
**Green's Short History of the English People**, 2 vols., "Everyman's Library," 1/ net each.

The work has been edited and revised by Mr. L. Cecil Jane, and furnished with an Appendix by Mr. R. P. Farley which brings the history down to 1914. It is illustrated with seven maps.

**Howe (Sonia E.)**, A THOUSAND YEARS OF RUSSIAN HISTORY, 7/6 net.  
The author, who is a Russian by birth, gives a survey of the political and social history of the country. The book is furnished with plates, textual illustrations, and maps.

**Newcastle (Margaret, Duchess of)**, THE LIFE OF THE (FIRST) DUKE OF NEWCASTLE, AND OTHER WRITINGS, "Everyman's Library," 1/ net.

Contains the Duchess's Memoirs and 'Certain Sociable Letters.'

**Ranke (Leopold von)**, HISTORY OF THE LATIN AND TEUTONIC NATIONS (1494 to 1514), a Revised Translation by G. R. Dennis, with an Introduction by Edward Armstrong, 3/6 net.  
In "Bohn's Standard Library."

**Saint-André (Claud)**, A KING'S FAVOURITE, MADAME DU BARRY AND HER TIMES, 12/6 net.

This work is based on hitherto unpublished documents. M. Pierre de Nolhac contributes the Introduction.

**Shelley (Percy Bysshe)**, LETTERS, CONTAINING MATERIAL NEVER BEFORE COLLECTED, edited by Roger Ingpen, 2 vols., "Bohn's Standard Library," 5/ each.

A new edition, with additions and corrections.

**Sunderland (Septimus)**, OLD LONDON'S SPAS, BATHS, AND WELLS, 7/6 net.

A portion of the contents is reproduced from the *Proceedings* of the Balneological and Climatological Section of the Royal Society of Medicine.

**Sykes (Lieut.-Col. Sir Mark)**, THE CALIPH'S LAST HERITAGE: a Short History of the Turkish Empire, 20/ net.

The first part of the book describes the growth of the Turkish Empire from the earliest times. The second part contains diaries of five journeys made in 1906, 1907, 1908, 1910, and 1913.

## GEOGRAPHY AND TRAVEL.

**Robertson (C. Grant) and Bartholomew (J. G.)**, AN HISTORICAL ATLAS OF MODERN EUROPE FROM 1789 to 1914, 3/6 net.

Contains thirty-six plates illustrating European history during the last century. They are prefaced by an explanatory historical text and commentary.

## WAR PUBLICATIONS.

**Campbell (Phyllis)**, BACK OF THE FRONT, 1/ net.

An account of the "visions" which wounded soldiers narrated to Miss Campbell. Dr. W. L. Courtney writes the Introduction.

**Halg-Brown (Capt. Alan R.)**, THE O.T.C. AND THE GREAT WAR, 7/6 net.

A history of the origin and development of the Officers' Training Corps and an account of the part it is taking in the present war.

**Kipling (Rudyard)**, FRANCE AT WAR, 6d. net.

A reproduction of a series of articles which recently appeared in *The Daily Telegraph*.

**Matters (Muriel)**, THE FALSE MYSTICISM OF WAR, 2d.

An examination of some of the current doctrines on the relation of Christianity to war.

## PHILOLOGY.

**Forbes (Nevill)**, FIRST RUSSIAN BOOK, 2/6 net.

This is intended "as a practical means of acquainting the student of Russian with the first difficulties of the language, which are the case-endings."

**Lay of Havelok the Dane**, re-edited from MS. Laud Misc. 108 in the Bodleian Library, Oxford, by the Rev. Walter W. Skeat, 4/6 net.

A second edition, revised by Mr. K. Sisam.

**Oxyrhynchus Papyri**, Part XI., edited with Translations and Notes by Bernard P. Grenfell and Arthur S. Hunt, 25/

37, Great Russell Street, W.C.  
Contains new literary pieces, and is illustrated with seven colotype plates.

## SOCIOLOGY.

**Smith (E. J.)**, MATERNITY AND CHILD WELFARE, 1/ net.

The purpose of the writer is "to give some account of the Bradford Municipal Maternity and Child Welfare Scheme."

**Some Aspects of the Woman's Movement**, edited by Zoë Fairfield, 2/6 net.

The book contains contributions by Mr. Ernest Barker, Dr. Helen Wilson, Miss Una Saunders, the Rev. William Temple, and others.

## ECONOMICS.

**Radford (George)**, THE STATE AS FARMER, OR THE FUTURE OF AGRICULTURE IN ENGLAND, 2/6 net.

A discussion of the total food production possible under organized State effort.

## EDUCATION.

**Liverpool University Calendar, 1915-16.**

Contains information about the various schools and departments of the University, a list of graduates, &c.

**University College, University of London**, CALENDAR, Session 1915-16, 2/6 net.  
Includes an 'Outline of the History of University College,' by Dr. G. Carey Foster; information concerning the various faculties, a list of Fellows, &c.

**University College of North Wales**, CALENDAR FOR THE SESSION 1915-16.

Includes the usual information regarding rules for the admission of students, syllabuses of classes, regulations for scholarships, &c.

## SCHOOL-BOOKS.

**Dobbs (F. W.) and Marsden (H. K.)**, ARITHMETIC, Part I., 3/ net.

A textbook for beginners, including graduated exercises, oral examples, and revision papers.

**Robinson (W. S.)**, A SHORT BRITISH HISTORY, Period II., 1/4 net.

This covers the period from the accession of James I. to the reign of our present king.

## FICTION.

**Albanesi (E. Maria)**, THE SUNLIT HILLS, 6/ net.

A tale of the redemption of a dandy who matries for money.

**Bowen (Marjorie)**, BECAUSE OF THESE THINGS, 6/ net.

The scenes of this novel, laid in Bologna and Scotland, show the unhappiness of a union between a man and woman of diverse temperament and different nationality.

**Brown (Vincent)**, CAPTAIN, 6/ net.

A sketch of a philanthropist who devotes his time and money to wounded soldiers returning from the war.

**Couperus (Louis)**, THE LATER LIFE, 6/ net.

A translation by Mr. Alexander Teixeira de Mattos.

**Ellis (T. Mullett)**, WHAT CAN A WOMAN DO FOR THE EMPIRE? 1/ net.

The purpose of this tale is to advocate the re-Anglicizing of the British royal family.

**Fraser (Mrs. Hugh) and J. Crawford**, HER ITALIAN MARRIAGE, 6/ net.

The love-story of a Roman prince and a "girl from the Golden West," whose families were linked in the past.

**Gaskell (Elizabeth C.)**, RIGHT AT LAST, AND OTHER TALES, "World's Classics Pocket Edition," 1/ net.

Includes an Introduction by Mr. Clement Shorter.

**Gerard (Dorothea)**, PASSION AND FAITH, 6/ net.

Describes the heroine's struggles with her conscience when love comes into conflict with her faith as a Catholic.

**Gogol (Nikolai Vasil'evich)**, DEAD SOULS, translated into English by C. J. Hogarth, "Everyman's Library," 1/ net.

Mr. John Courmou contributes an Introduction.

**Grimshaw (Beatrice)**, RED BOB OF THE BISMARCKS, 6/ net.

Describes the adventures of a young man in German New Guinea shortly after the outbreak of war.

**Hart (J. W.), 1815: A ROMANCE OF WATERLOO,** 3/6 Kelly  
A story of the influence of the rise and fall of Napoleon upon social and domestic conditions. The romantic part of the book deals with an unauthorized charge of a British regiment into the left flank of the Imperial Guard and its result on the fortunes of the Battle of Waterloo.

**Hill (Headon), THE EMBASSY CASE,** 6/ Ward & Lock  
The adventures in London of the Queen of "Balkannia" and a girl who impersonates her.

**Hocking (Joseph), THE DUST OF LIFE,** 6/ Cassell  
Describes the struggles of a man to obey the command "Love your enemy," when he finds that he has been betrayed by the one who professes to be his best friend.

**Jepson (Edgar), THE MAN WHO CAME BACK,** 6/ Hutchinson  
The reprobate of a provincial family comes back, and turns out to be a millionaire.

**Johns (C. Starr), VICTOR VICTORIOUS,** 6/ Lane  
The hero, heir to the throne of Rudaria, wins his inheritance after various adventures.

**Kinross (Albert), THE FORTUNES OF VIRGINIA BRIGHT,** 6/ Hodder & Stoughton  
Describes the adventures of an American girl in Sussex.

**Laurent (Léa), LA TRANSFIGURATION DE SAINTE DOROTHÉE,** 3 fr. 50. Iris Publishing Co.  
A story of a betrayed woman who takes her revenge centuries later.

**Marguerite (Paul and Victor), STRASBOURG: AN EPISODE OF THE FRANCO-GERMAN WAR,** translated by S. G. Tallentyre, 5/ net. Smith & Elder  
A translation from "Les Braves Gens."

**Peterson (Margaret), "TO LOVE,"** 6/ Hurst & Blackett  
The heroine comes to London to earn a living, succumbs to temptation, and finally marries a good man.

**Rawson (Maud Stepney), MORLAC OF GASCONY,** 6/ Hutchinson  
Deals with the intrigues between England and France during the reign of Edward I.

**Ruck (Berta), Mrs. Oliver Onions, THE LAD WITH WINGS,** 6/ Hutchinson  
The heroine has as a rival for the hero's affections the aeroplane which he has invented.

**Savi (E. W.), SINNERS ALL,** 6/ Hurst & Blackett  
A story of 1914 describing life in India and England.

**Sélincourt (Hugh de), REALMS OF DAY,** 6/ Nisbet  
A tale of a man's development through childhood and adolescence.

**Stanton (Coralie) and Hosken (Heath), OUT OF THE DEPTH,** 6/ Stanley Paul  
The heroine, unaware that she is heiress to an enormous fortune in Chancery, marries an undesirable man, who deserts her and leaves her in poverty. The plot relates her struggles to get out of debt, and the efforts of the husband to secure a share in his wife's unexpected wealth. A love complication is included.

**Tchekhov (Anton), THE BET, AND OTHER STORIES,** "Modern Russian Library," 3/6 net. Maunsell  
The sketches have been translated by Messrs. S. Kotliansky and J. M. Murry.

**Tynan (Katharine), "SINCE FIRST I SAW YOUR FACE,"** 6/ Hutchinson  
Tells how a boy, who has worked in a coal-pit, makes a fortune in America and becomes an Irish peer.

**Wallace (Edgar), "1925": THE STORY OF A FATAL PEACE,** 1/ net. Newnes  
A prophecy of the results of an inconclusive peace after the present war.

#### REVIEWS AND MAGAZINES.

**Church Reading Magazine,** OCTOBER, 3d. net. Murby  
This number includes the Bishop of London's address to the London Diocesan Church Reading Union, and papers by Canon Cooke on the Book of Judges and Miss M. G. Dampier on 'The Greek Canon.'

**Ecclesiastical Review,** OCTOBER, 15/ per annum. Washbourne  
The contents include articles on 'An Aspect of Prohibition,' by the Rev. Lucian Johnston; 'The Halochoth of St. Paul,' by the Very Rev. James C. Byrne; and 'The Episcopal Shield in America,' by the Bishop of Peoria.

**English Historical Review,** OCTOBER, 5/ Longmans  
Among the articles are 'The Ottoman Turks and the Routes of Oriental Trade,' by Mr. A. H. Lybyer; 'The Italian Wars of Henry II.,' by Mr. E. Armstrong; and 'The Suspension of the Habeas Corpus Act and the Revolution of 1689,' by Mr. Clarence C. Crawford.

**Folk-Lore,** SEPTEMBER 30TH, 5/ Sidgwick & Jackson  
Contains 'Some Algerian Superstitions noted among the Shawia Berbers of the Aurès Mountains and their Nomad Neighbours,' by Mr. M. W. Hilton-Simpson; 'Obeah in the West Indies,' by His Honour J. S. Udal; 'Roumanian Folk-Tales,' arranged by Miss Frances Browne; and reviews.

**Geologists' Association, PROCEEDINGS,** edited by Horace Woollaston Monckton, 2/6 net. Stanford

Includes 'The Geological History of Flying Vertebrates,' by Mr. George W. Young; 'Report of the Session 1914-15,' by Mr. A. L. Leach; and accounts of various excursions.

**Indian Emigrant,** SEPTEMBER, 8 annas. Madras, 33, Broadway  
Includes articles on 'Some Unsettled Questions in South Africa,' by Mr. T. K. Swaminathan; 'Indian Coolies in Malaya and Co-operation,' by Mr. S. N. Bharati; and 'Some Striking Facts about Fiji,' by Mr. D. M. Manilal.

**Library Association Record,** OCTOBER 15TH-NOVEMBER 15TH, 4/ net. Library Association

'The Work of the Camps Library,' by Col. Sir E. W. D. Ward; 'What Public Libraries Can Do during and after the War,' by Mr. L. Stanley Jast; and articles on different aspects of the literature of the war, by various writers, are some of the features of this "Special War Number."

**Modern Review,** OCTOBER, 8 annas. Calcutta, 210, Cornwallis Street  
Features of the present issue are 'Sadanga, or the Six Limbs of Painting,' by Mr. Abanindranath Tagore; 'How the Orient is Represented on the London Stage,' by Mr. Saint Nihal Singh; and 'Janaki's Husband,' a short story by Mrs. T. Tiru-Navuk-Arasu.

**Museum of Fine Arts Bulletin,** OCTOBER, 10 cents. Boston, Mass.  
Contains an illustrated paper on the new acquisitions of the Print Department by E. H. R.

**North American Review,** OCTOBER, 1/ net. Heinemann  
Items in this number are 'The Future of the Submarine,' by Mr. Franklin D. Roosevelt; 'The Mastery of the World,' by Rear-Admiral Bradley A. Fiske; and 'John Bright,' by Mr. George W. E. Russell.

**Open Court,** OCTOBER, 10 cents. Chicago, Open Court Publishing Co.  
Features of this issue are 'The Future of Socialism,' by Mr. Frank MacDonald; and 'The Religions of Comte and Spencer,' by Mr. Charles E. Hooper.

**Quarterly Review,** OCTOBER, 6/ Murray  
Greek Poetry in English Verse, by Mr. T. E. Page; 'The War and the Poets,' by Mr. Lascelles Abercrombie; and 'Modern Austria,' by the Earl of Cromer, are among the important articles.

#### JUVENILE.

**Anderson (D. Lechmere) and McNicoll (L.), PERSONAL HYGIENE FOR BOYS,** 1/6 Cassell  
Contains chapters on 'What to Eat and Drink,' 'Keeping Windows Open Day and Night,' 'Cleanliness and Clothing,' 'Games and Sports,' 'Temperance,' &c.

**Atteridge (Capt. A. H.), THE ARMY: SHOWN TO THE CHILDREN,** 2/6 net. Jack  
A little book on the organization of the British Army, illustrated with coloured and photographic plates.

**Book of the Childhood of Christ,** 2/6 net. Lee Warner  
With twelve colour plates after the Old Masters.

**Cowper (E. E.), THE MYSTERY OF CASTLE VEOR,** 2/ S.P.C.K.  
A story of spies and adventure on the south-west coast of England during the war.

**Davidson (Norman J.), THE ROMANCE OF THE SPANISH MAIN,** 5/ Seeley & Service  
A record of the adventures of some of the famous buccaneers and pirates in the Western seas.

**Devi (Shovona), THE ORIENT PEARLS,** 2/6 net. Macmillan  
Indian folk-tales by a niece of Sir Rabin-dranath Tagore.

**Dumas (Charles Robert), GRANDMOTHER'S FAIRY TALES,** 6/ net. Heinemann  
A selection of fairy tales.

**Fairy Tales,** 3/6 net. Ward & Lock  
A collection of well-known fairy tales, edited by Mr. Harry Golding and pictured by Miss Margaret Tarrant.

**Golding (Harry), BUBBLE AND SQUEAK,** 1/ net. Ward & Lock  
No. 11 of "The Little Wonder Books," with thirty pictures in colour by Mr. T. Maybank.

**Golding (Harry), THE ANIMAL ABC,** 1/ net. Ward & Lock  
No. 12 of "The Little Wonder Books," with thirty pictures in colour by Miss Margaret Tarrant.

**Hislam (Perceval A.), THE NAVY: SHOWN TO THE CHILDREN,** 2/6 net. Jack  
An account of the British Navy, describing its various branches, the training given to officers and crew, &c. The book is illustrated.

**Little Girl's Knitting and Crochet Book,** edited by Flora Klickmann, 1/ net. R.T.S.  
Shows how to do simple stitches and easy patterns in knitting and crochet.

**Lynn (Escott), IN KHAKI FOR THE KING,** 5/ Chambers  
The heroes take part in the Great Retreat, and cover themselves with glory.

**Morris (William), STORIES FROM THE EARTHLY PARADISE,** 6/ Arnold  
Retold in prose by Mr. C. S. Evans.

**Nassau (Robert H.), WHERE ANIMALS TALK,** 5/ net. Duckworth  
West African folk-lore tales.

**Newbolt (Sir Henry), THE BOOK OF THE THIN RED LINE,** 5/ net. Longmans  
Short lives of great soldiers, including John Colborne, James Outram, and Stonewall Jackson.

**O'Neill (Elizabeth), THE WAR, 1915, A HISTORY and an Explanation for Boys and Girls,** 1/6 net. Jack  
This volume covers the period from January 1st, 1915, to Italy's declaration of war.

**Osborne (Rt. Rev. E. W.), BOYS AND GIRLS I HAVE KNOWN,** 2/ net. S.P.C.K.  
Stories of children in all parts of the world.

**Parker (Lucy M.), PLAIN DEB,** 2/ S.P.C.K.  
A story of the influence of Deborah—the "Bee" and "Honey" in daily life.

**Peacocke (Isabel Maud), MY FRIEND PHIL,** 3/6 Ward & Lock  
The story of a little Australian boy of six.

**Reade (Charles), THE CLOISTER AND THE HEARTH,** edited with Introduction and Notes by C. B. Wheeler, 3/6 Milford  
Includes fourteen illustrations by Charles Keene and M. Sankey.

**Turner (Ethel), THE CUB,** 3/6 Ward & Lock  
A story of six months in a boy's life and his efforts to make a baby Belgian refugee happy.

**Wright (Rebbie F.), MIGHT OR RIGHT? TOMMY INTERFERES,** 1d. net. Stead's Publishing House  
A topical war play for children in the "Books for the Bairns" series.

#### GENERAL.

**Addison (Joseph), MISCELLANEOUS WORKS,** edited by A. C. Guthkelch, Vol. II., 7/6 net. Bell  
This volume contains a reprint of all the prose (except the Essays) in Tickell's edition, collated with earlier editions.

**Benson (Arthur Christopher), ESCAPE, AND OTHER ESSAYS,** 6/ net. Smith & Elder  
The collection includes 'Literature and Life,' 'Walt Whitman,' 'Schooldays,' 'Authorship,' and 'Behold, this Dreamer Cometh.' Some of the essays are reproduced from *The Century Magazine* and *The Cornhill Magazine*.

**Butler (Samuel), THE NOTE-BOOKS, Selections arranged and edited by Henry Festing Jones,** 5/ net. Fiffeld  
A third impression.

**Harrison (Jane Ellen), RUSSIA AND THE RUSSIAN VERB: A Contribution to the Psychology of the Russian People,** 6d. net. Cambridge, Heffer

This paper, which was read before the Cambridge Society of Heretics, sets out to show that the "aspects" of the Russian verb are "one clue to the reading of the Russian soul."

**Henderson (B. L. K.) and Freeman (Arnold), A MANUAL ON ESSAY WRITING,** 1/6 net. Bell  
This little volume is intended primarily for students in the Workers' Educational Association and Tutorial Classes.



**Horne (Herbert P.),** THE BINDING OF BOOKS: an Essay in the History of Gold-Tooled Bindings, 2/6 net. Kegan Paul

In the Popular Reissue of "Books about Books." See notice in *The Athenæum*, April 6, 1895, p. 435.

**Plomer (Henry R.),** A SHORT HISTORY OF ENGLISH PRINTING, 1476-1900, 2/6 net. Kegan Paul  
Another of the reissue of "Books about Books." See notice in *The Athenæum*, Jan. 5, 1901, p. 14.

**Salt (Henry S.),** ANIMALS' RIGHTS CONSIDERED IN RELATION TO SOCIAL PROGRESS, 1/6 net. Bell  
A revised edition.

**Shedlock (Marie L.),** THE ART OF STORY-TELLING, 5/ net. Murray

This book, the result of fifteen years' experience with all sorts of audiences, gives practical hints on the matter and manner of the story, and lays stress on the artistic and educational aspects of story-telling.

**Spindrift: SALT FROM THE OCEAN OF ENGLISH PROSE,** 3/ net. Cambridge University Press

The aim of the present anthology is "to show how the masters of English prose have been affected by the sea."

**Zadkiel's Almanac and Ephemeris for 1916,** 6d. Simpkin & Marshall

Contains the usual "Birthday Notes," notes on the horoscopes of sovereigns, general predictions, &c. The author finds "very good reasons for hoping and believing that the war will end in the autumn of next year."

#### PAMPHLETS.

**Anderton (Basil),** A STOIC OF LOUVAIN: JUSTUS LIPSIUS. Elliot Stock

This forms the substance of a paper read to the Northumberland and Durham Classical Association, and is reprinted from *The Antiquary*.

**National Home Reading Union Pamphlets: Art Series, No. 1, FRENCH GOTHIC ARCHITECTURE,** by J. E. Phythian; Literature Series, No. 2, SHAKESPEARE, 1616-1916, by F. W. Moorman, 1/ each. 12, York Buildings, Adelphi, W.C.

The former paper makes particular reference to the cathedrals of Northern France; the latter discusses "what Shakespeare has achieved for the spiritual welfare of the world in the three centuries which have passed since his death."

**New Rule of the Road,** 1/ net. John Hogg  
Contains the regulations for preventing collisions at sea, "with vessels' lights as seen by a look-out man, sound signals, &c."

**Pollock (Bertram),** WHO WILL GO? 1d. net. S.P.C.K.

A letter to public-school boys, with a Foreword by the Archbishop of Canterbury.

**Williams (W. L.),** ARMENIA'S TRAGIC STORY, 1d. P. S. King  
"A statement and an appeal."

#### SCIENCE.

**Abbot (C. G.), Fowle (F. E.) and Aldrich (L. B.),** NEW EVIDENCE ON THE INTENSITY OF SOLAR RADIATION OUTSIDE THE ATMOSPHERE.

Washington, Smithsonian Institution  
Investigations suggested by criticisms of the work of the Astrophysical Observatory in the 'Solar Constant of Radiation.'

**Annual Report of the Board of Regents of the Smithsonian Institution (1914).**

Washington, Government Printing Office  
Showing the operations, expenditure, and condition of the Institution for the year ending June 30th, 1914.

**Bartsch (Paul),** REPORT ON THE TURTON COLLECTION OF SOUTH AFRICAN MARINE MOLLUSKS.

Washington, Government Printing Office  
There are additional notes on other South African shells contained in the United States National Museum.

**Caudell (A. N.),** NOTES ON SOME UNITED STATES GRASSHOPPERS OF THE FAMILY ACRIDIDÆ.

Washington, Government Printing Office  
From the *Proceedings of the United States National Museum*, vol. xlix. pp. 25-31.

**Clark (Austin Hobart),** A MONOGRAPH OF THE EXISTING CRINOID, Vol. I.

Washington, Government Printing Office  
This volume deals with 'The Comatulids.'

**Explorations and Field-Work of the Smithsonian Institution in 1914.**

Washington, the Institution  
Accounts of various expeditions, including geological explorations in the Rocky Mountains.

**Jex-Blake (A. J.),** TUBERCULOSIS, 2/6 net. Bell  
An account of the disease, its history, causes, forms, and the present methods of treatment and prevention.

**Thorburn (A.),** BRITISH BIRDS, Vol. II., 31/6 Longmans

This volume contains descriptions of birds of the orders Passeres, Picariæ, Striges, Accipitres, Steganopodes, and Herodiones. It is illustrated with eighty plates in colour.

**Wootton (E. O.) and Standley (Paul C.),** CONTRIBUTIONS FROM THE UNITED STATES NATIONAL HERBARIUM, Vol. XIX.

Washington, Government Printing Office  
A study of the flora of New Mexico.

#### ANTHROPOLOGY.

**Cureau (Adolphe Louis),** SAVAGE MAN IN CENTRAL AFRICA: a Study of Primitive Races in the French Congo, translated by E. Andrews, 12/6 net. Fisher Unwin

Divided into three books, on 'The Congo Races and their Environment,' 'Psychology of the Individual,' and 'Society.' There are illustrations from photographs.

#### FINE ARTS.

**Derby Museum and Art Gallery: CATALOGUE OF PORCELAIN, &c., IN THE MUNDY, SHAW, BRADSHAW, AND HASLEM COLLECTIONS; AND OTHER SPECIMENS NOT RECORDED IN PREVIOUS CATALOGUES,** compiled by F. Williamson, 3d. An annotated catalogue, closing with a list of books on Pottery and Porcelain.

**Gronau (Dr. Georg),** LEONARDO DA VINCI, 3/6 net. Duckworth  
A new issue of this essay, translated from the German MS. by Mr. Frederic Pledge. Illustrated with thirty-two photographs. See notice in *The Athenæum*, July 11, 1903, p. 66.

**Hueffer (Ford Madox),** ROSSETTI: a Critical Essay on his Art, 3/6 net. Duckworth

A new edition, illustrated with thirty-two photographs.

**Phillips (L.) March),** FORM AND COLOUR, 7/6 net. Duckworth

Deals with "the spiritual and intellectual qualities of Eastern and Western Art," and pleads for "a reconciliation of those qualities as the only possibility of development open to the art and life of the future."

#### MUSIC.

**Rolland (Romain),** SOME MUSICIANS OF FORMER DAYS, 2/6 net. Kegan Paul

Translated from the French by Miss Mary Blacklock, with an Introduction by Mr. Claude Landi.

**Short and Easy Scholastic Pieces for Pianoforte,** edited and fingered by Christian Schäfer: No. 1, HANDEL, COURANTE IN F, 6d. net. Lengnick

**Williams (L. Henderson),** MUSICAL CONSTRUCTION, 1/ net. The Strad Office

No. 1 of "The Strad" Handbooks. Deals principally with elementary harmony.

#### DRAMA.

**Common Conditions,** edited by Tucker Brooke, "Elizabethan Club Reprints," 10/6 net.

Milford, for the Yale University Press  
A reprint of the copy in the library of the Elizabethan Club, Yale University, compared with the Chatsworth fragmentary copy, now in the possession of Mr. H. E. Huntington of New York. The text is edited with an Introduction, notes, and Appendixes.

**Freeburg (Victor Oscar),** DISGUISE PLOTS IN ELIZABETHAN DRAMA: a Study in Stage Tradition, \$1.50 net.

New York, Columbia University Press  
A study of the dramatic construction and stage representation of Elizabethan plays in which disguises are used.

**Ridgeway (William),** THE DRAMAS AND DRAMATIC DANCES OF NON-EUROPEAN RACES IN SPECIAL REFERENCE TO THE ORIGIN OF GREEK TRAGEDY, 15/ net. Cambridge University Press

This is a sequel to the author's 'Origin of Tragedy' (1910), and is based on a series of public lectures which were delivered at Cambridge in 1913.

**Some Phases in the Life of Buddha, taken from 'The Light of Asia,'** by Sir Edwin Arnold, arranged by Valérie Wyngate, 2/6 net. Kegan Paul

A dramatization of the poem, with incidental music by Mr. Hubert Bath and illustrations by Mr. Rupert Godfrey Lee.

**Srinberg (August),** MASTER OLOF, a Drama in Five Acts, translated from the Swedish by Edwin Björkman, 6/6 net.

Milford, for the American-Scandinavian Foundation  
This translation is from the original prose version of 1872. Mr. Björkman contributes an Introduction.

#### FOREIGN.

**Flessinger (Docteur Ch.),** LES MALADIES DES CARACTÈRES: étude de Physiologie Morale, 3 fr. 50. Paris, Perrin

The question which the author studies in this work is "Dans quelle mesure la maladie affecte-t-elle le caractère et si elle se laisse influencer par lui?"

**Jean-Bernard,** HISTOIRE GÉNÉRALE ET ANECDOTIQUE DE LA GUERRE DE 1914, No. 3, 75 c. Paris, Berger-Levrault

The writer continues his narrative to the siege of Dinant.

**Séché (Alphonse),** LES GUERRES D'ENFER, 3 fr. 50. Paris, Sansot

A third edition.

**Toledo (Vitalis de),** L'HABIT DE GUERRE, 1 fr. Paris, Sansot

A play in one act.

#### MR. JOHN BISHOP PUTNAM.

WE regret to say news has been received by cable from New York of the death of Mr. John Bishop Putnam on Thursday, October 7th. Mr. Putnam was a partner in the firm of G. P. Putnam's Sons, and the managing director of the Knickerbocker Press. He was born in 1848, and throughout his career he was associated with the publishing house founded by his father. He had charge of the manufacturing side of the business, including printing, engraving, and binding, and he took a prominent part in all matters connected with the American printing trade.

For recreation the out-of-door life appealed to him strongly, and he was an enthusiastic angler and traveller, especially in the wild parts of America and Canada. He leaves a widow and two sons: Robert Faulkner Putnam, who is in the publishing house, and George Palmer Putnam, who is Mayor of Bend, Oregon. Mr. Putnam last visited London in January, 1912.

#### A MISTRANSLATED LINE IN THE 'GEORGICS.'

Wellside, Well Walk, Hampstead, N.W.  
October 4, 1915.

YOUR correspondents Mr. T. Okey and Mr. S. Allen, whose letters have appeared in your issues of September 11th and October 2nd, may perhaps be interested to know that the rendering "osier" was adopted by Sotheby in his translation of the 'Georgics' (first published, I think, about 1800), where the line is rendered:—

Light baskets weave with pliant osier twined.

But the usual rendering "bramble" or "brier" is not without support from early Latin authorities, as is shown in the following extract from Scheller's 'Lexicon' (trans. Riddle):—

"Rubeus, I. (from ruber), red;... II. (from rubus), of brambles (rubi); thus it is explained, Virg. Georg. i. 266. But it is doubtful whether the twigs of this bush are fit for plaiting, and whether we are not rather to understand another bush or tree, probably of a red colour. To this it may be answered that rubi were actually used for this purpose; Colum. iii. 31, § 1; Pliny, H.N. xvi. 37 med. § 69; after having cut off the prickles, as Pliny says; and so we may rest satisfied with this explanation."

MARY ABBOTT.

#### A DISCLAIMER.

Fetter Lane, London, October 25, 1915.

WITH reference to Prof. C. Sanford Terry's letter under the above heading in your issue of October 23rd, may I be permitted to state that the so-called second edition of Prof. Terry's book is not published by the Cambridge University Press?

C. F. CLAY, Manager.

\*\* We should ourselves have put a note to this effect, had we considered it necessary.

## Literary Gossip.

A MEETING has been arranged on behalf of the Press Contributors' Emergency Fund, on Wednesday, November 10th, at 3 P.M., at Sunderland House, Curzon Street, W., at which Mr. John Buchan, Mr. Stephen Graham, and others will speak on their recent experiences in different areas of the war.

*The Publishers' Weekly* of New York for the 9th inst. notes that Mr. Samuel Hopkins Adams has been making an outspoken attack in the *New York Tribune* on the book-selling scheme of the Syndicate Publishing Co. as conducted recently in the *Hartford Courant* and the *Chicago Herald*.

The case is to be brought to the law courts. Meanwhile, Mr. Adams quotes a strong statement by the President of the Board of Trade of the American Booksellers' Association, who regards the advertising in question in the *Chicago Herald* as "wrong to the consumer, wrong to the trade, and not a square deal to anybody."

THE SCHOOL OF ANTHROPOLOGY OF PARIS (of which M. Yves Guyot is the director) will open its fortieth annual courses of lectures next Wednesday. It is pleasant to see the old professors still at their posts. A series of eight Conférences will be held by M. Bellet, the Secretary of the Society of Political Economy, on 'Economic Movements in the Development of Human Industry.'

THE SELDEN SOCIETY will publish before Christmas the following:—Vol. XXXI. Year-Books Series, Vol. XI. Year-Books of Edward II. (A.D. 1311-12), by Mr. W. C. Bolland. Vol. XXXII. Public Works in Mediæval Law, by Mr. Cyril Flower.

MR. T. J. COBDEN-SANDERSON will have ready in November 'The Prelude: an Autobiographical Poem, by William Wordsworth,' printed in black and red from the first edition, 1850. This book is the last which will be published in English at the Doves Press. It will be followed by the final edition of the Catalogue Raisonné of the press, and, if a sufficient number of subscribers be obtained, by the long-promised collection of Goethe's 'Gedichte,' which has already been selected and arranged.

MESSRS. METHUEN wish us to say that the price of 'Naples and Southern Italy,' given in our 'Book List' last week as 6s., is 6s. net.

MESSRS. SOTHERBY will sell on Tuesday next and the three following days books and manuscripts from the libraries of S. R. Crockett and other collectors. The catalogue is well varied and attractive throughout, including the 'Cambridge Shakespeare' on hand-made paper, the Edinburgh edition of Stevenson, and a large number of sound and interesting books which belong to the nineteenth century.

MESSRS. LONGMANS hope to publish in December, in small quarto, 'The Dardanelles, an Account of the Operations in Gallipoli,' written and painted by Mr. Norman Wilkinson. This work will contain thirty full-page plates in colour reproduced from water-colours made on the spot by Mr. Wilkinson, and a number of illustrations in black and white.

MESSRS. MACMILLAN will publish next Tuesday a 'History of the Norwegian People,' by Prof. Knut Gjerset. The work will consist of two considerable volumes, and will contain a large number of illustrations and maps.

The same publishers will also issue immediately, as volumes of their "True Stories of Great Americans" Series, a life of Christopher Columbus, by Miss Mildred Stapley, and of Davy Crockett, by Mr. William C. Sprague.

AN anonymous work entitled 'Father Payne,' which Messrs. Smith & Elder will publish on the 18th proximo, tells the story of a man who had a very definite theory of life and faith, and who lived sincerely and even passionately in the light of his beliefs. Moreover, when he came to put them to the supreme test, the test of death, they did not desert him. The volume is the result of three years which the author spent with him.

AN interesting work dealing with the history of the Danish colony and church in London has just been published in Copenhagen, the author being the Danish Agricultural Commissioner in England, Mr. Harald Faber. The book, which contains a number of illustrations, deals with the colony after the Restoration, when a number of Danes and Norwegians settled here. Some new light is thrown on the career of two prominent Danes in London during the period of the later Stuarts, viz., Caius Gabriel Cibber, the sculptor, and General Borgard, the father of British artillery.

SCHOLARSHIP has lost by the death of Lieut. Vivian G. Starkey, 7th Battalion King's Own Yorkshire Light Infantry, who was killed in action on the 14th inst. He was the only son of the late Rev. G. A. Starkey of Whiteparish, Wiltshire, and Mrs. James Geldart Riadore. Born in 1882, and educated at Harrow and Balliol College, Oxford, after a promising University career he continued his studies in the Sorbonne and the University of Berlin.

Attracted towards the study of the Romance languages, he lived for some months in the Carpathians among the Roumanian peasants, and wrote a treatise in German upon the Roumanian dialects. In 1913 he took a Doctor's degree in Philology with the highest distinction at the University of Vienna, and his treatise was to have been published there. He held the Professorship of Romance Languages at University College, Southampton.

## SCIENCE

*Hill Birds of Scotland.* By Seton Gordon. (Arnold, 12s. 6d. net.)

THOSE who have enjoyed Mr. Gordon's two previous books will perhaps be reconciled to the fact that this volume covers a great deal of the same ground. Indeed, many incidents have been recounted again with just sufficient variation of detail to suggest that such minor discrepancies arise from reliance upon memory instead of notes made on the spot. But the author is not the type of ornithologist who is content to form his impressions from an isolated pilgrimage to the remote haunts of a new bird. Again and again the glamour of the lonely hills draws him to renew the acquaintance, only whetting his appetite by the difficulties to be overcome, till he knows his subject as few other living naturalists do. He has given us here a wealth of first-hand information on such species as the greenshank, the dotterel, the goosander, the snow bunting, the ptarmigan, and the crested tit. To make his account as complete as possible he has compiled in considerable detail the distribution and description of each bird he discusses; at the same time it is less satisfactory when the line which divides hearsay evidence regarding habits from that which he can vouch for himself is not quite clearly defined.

Mr. Gordon has made a special study of the golden eagle, and could doubtless fill a book on the subject without drawing from any but his own observations; but it is not surprising that his knowledge of the virtually extinct osprey and sea eagle is derived mainly from other sources. He considers that something might even yet be done to re-establish the noble osprey, once to be found on nearly every loch in Scotland, but unfortunately its migratory habits more than double the dangers which it has to encounter. The white-tailed eagle has always been outlawed, and has now been nearly exterminated by exasperated shepherds owing to its fondness for lambs. Indeed, the raven, whose misdeeds in the same direction have been the subject of much exaggeration, has even been welcomed on the West coast for the part he plays in driving off this arch offender. It is interesting to find that the raven is extremely rare everywhere in Scotland except in the West, and it is certainly more than a coincidence that this is the land of the great sheep farms. Mr. Gordon, like many other naturalists, has been able to suggest nothing to account for the singularly early nesting of the raven. Dr. Heatherley (in *British Birds* of January, 1910) assuredly gives the true explanation. He found that the young were fed almost exclusively, so far as his observations went, on the cotyledons of the foetal membranes of sheep, and pointed out that the date of the hatching of ravens exactly hits off the lambing season, and ensures a superabundance of this food during all the time they are in the nest.



It is remarkable that the buzzard should be as scarce as the raven in the apparently ideal retreats of the wild Cairngorm Mountains. In this case Mr. Gordon has propounded the tentative theory that the golden eagle will not tolerate him as a neighbour.

As was to be expected, the author makes many references to the devastating ways of the ubiquitous collector, especially as regards the snow bunting, the crested tit, the greenshank, and the osprey. On this point it would seem that Mr. Gordon is like many kindred spirits, and—as the ancient Greeks would have said — “escapes his own notice having incurred a charge of folly.” He makes an elaborate pretence of avoiding giving publicity to the remote nesting haunts known to himself; but he vastly underestimates the intelligence of the enemy and his assiduity in following up far vaguer clues than those lavishly afforded in these pages. By an irony of fate, too, it often happens that even direct injury overtakes birds at the hands of their best human friends. The author tells of two cases: a crested tit's nest containing young, being concealed in a dark, decayed stump, was examined by the aid of a match, and at the next visit was found to have been inadvertently reduced to ashes thereby; the present writer recalls a similar tragedy where coal-tits were the victims. Equally distressing, but not devoid of humour, was an incident at a dotterel's nesting-place. Two small chicks had been discovered, and the observers lay down for some time on the chance that the usual third nestling would reveal its presence also; after a vain wait, a photograph of the pair was taken, and it was only on moving his position that one of them uncovered the flattened ball of down on which he had been reclining.

Mr. Gordon notes among the many eccentricities of greenshanks the fact that the male absents himself altogether from his family. With the dotterel, on the other hand, it is the male who makes himself responsible for all domestic cares, while the female disports herself elsewhere. This is a fact which Mr. Gordon has evidently discovered with wider experience, for when he wrote ‘The Charm of the Hills’ he seems to have mistaken the sex of the nesting bird. A further acquaintance with that interesting duck, the goosander—until recently hardly regarded as one of our British breeding birds—has apparently modified his earlier impressions. In ‘Birds of the Loch and Mountain’ he says that its nest is “usually well down an old rabbit burrow,” but now he describes a hollow in an old tree as the favourite nesting site. Against this goosander he finds a true bill as a deadly enemy to young trout and salmon. On the other hand he adduces some telling evidence to exonerate the maligned dipper, who is generally accused of feeding freely on the ova of these fish. Among the commoner birds described, the idiosyncrasies of the oyster-catcher have often been remarked. One of the oddest nest-

ing-places of this bird was between the metals of the Highland Railway—an experiment which was repeated a second year. On p. 244 is described a distinctive flight indulged in by the oyster-catcher in the breeding season; this does not appear to have been observed before—except by Mr. Gordon. On the subject of ptarmigan (or tarmachan, as he prefers to call them), he is in a position to be regarded as an authority. He can affirm from his own observation that this bird does feed on the young shoots of the heather, a statement challenged by Mr. Millais; he is also doubtful whether the latter is right in thinking that the assumption of winter plumage varies with the mildness of the weather, though he finds that ptarmigan nesting on the higher levels retain their white dress further into the spring than those lower down. Mr. Gordon's statement that a curlew's eggs are not laid in the morning, if it can be taken to imply an established habit in the species, is certainly noteworthy.

The photographs used to illustrate the book are up to the high standard of the author's previous work, especially those dealing with the breeding haunts as opposed to the birds or nests themselves. The picture of an eagle soaring off her eyrie in a tree on the hillside is particularly fine.

#### MEETINGS NEXT WEEK.

- Mon. Society of Engineers, 7.30.  
— Aristotelian, 8.—President's Inaugural Address on ‘The Moment of Experience.’  
Tues. Anthropological Institute, 8.—‘The First Siege of Troy,’ Mr. H. J. R. Peake.  
— Institute of Civil Engineers, 8.—President's Inaugural Address.  
— Colonial Institute, 8.30.—‘Empire and Money Market,’ Mr. Ellis T. Powell.  
Wed. Archaeological Institute, 4.30.—‘The Will of Master William Donne, Archdeacon of Leicester,’ Mr. A. Hamilton Thompson.  
— Geological, 8.30.—‘The Discovery of a Fossil Elephant at Chatham,’ Dr. C. W. Andrews.  
— Entomological, 8.  
Thurs. Royal, 4.30.—A Diagram to facilitate the Study of External Ballistics, Prof. W. E. Dalby; ‘An Application of the Principle of Dynamical Similitude to Molecular Physics,’ Mr. W. B. Hardy; ‘The Motion of a Stream of Finite Depth past a Body,’ Mr. R. Jones; and other Papers.  
— University College, 8.30.—‘The Progress of the War,’ Lecture IV., Prof. A. F. Pollard.  
— Chemical, 8.30.—‘Reactions between the Higher Fatty Acids and Salts of the Lower Fatty Acids,’ Messrs. A. W. Knapp and R. V. Wadsworth; and other Papers.  
Fri. Philological, 8.—‘Dialect of Hackness, N.E. Yorks,’ Mr. G. H. Cowling.

#### FINE ARTS

*South Indian Bronzes: a Historical Survey of South Indian Sculpture, with Iconographical Notes based on Original Sources.* By O. C. Gangoly. (Calcutta, Indian Society of Oriental Art; London, Luzac & Co., 11. 1s. net.)

MR. GANGOLY'S elegant volume covers, in part, the same ground as that of Mr. Gopinatha Rao, recently reviewed in these columns (August 28th, 1915); but he deals with a more restricted field and treats his subject from an æsthetic rather than an archaeological standpoint. The prehistoric bronzes of Tinnevely, and the beautiful Buddhist figures of Budhavāni (Madras) and of Ceylon, are not discussed, and by ‘South Indian Bronzes’ we have to understand those Saiva and Vaishnava metal images which are typically represented by the Natarājas of the Madras Museum, and the Natarājas and Saiva saints discovered at Polonnāruva in Ceylon.

The history of Saiva sculpture certainly goes back to the second century B.C., for images of Siva are referred to by Patanjali in his commentary on Pāṇini. The Aryanization of Southern India is connected with the name of the sage Agastya, who, if a real personage, may have lived at any time between the sixth and third centuries B.C. A Silpa-sāstra or ‘Craftsman's Handbook’ is ascribed to him, in which the early forms of Siva are described; but we can hardly assume on these grounds alone that the forms of Saiva sculpture were already defined at the time of the first Aryanization of the South, even if we ignore the fact that this Aryan influence was first exerted at a time when anti-iconolatrous tendencies predominated. The ‘South Indian Bronzes’ mostly represent an activity subsequent to the victory of Hinduism over Buddhism and Jainism in the South, which was achieved during the sixth to ninth centuries A.D. But while they form a stylistically well-defined group, including many remarkable and passionate works, they do not represent an art that can be called primitive; not only is their technique evidently highly elaborated, but also we can follow back the actual types to the stone sculptures of Ellora and Bādāmī, and the Pallava temples of Māmallapuram. Even these works suggest a considerable previous development: the true primitives of Saiva art are thus no longer extant.

But, whatever the sources of Saiva iconography, it is certain that the Pāṇḍyan patronage of Tamil literature was followed by a similar efflorescence of religious building and imagery under the Cholas (984–1243 A.D.); and, as appears to be always the case in India, art is closely dependent upon theology and scripture, which afford almost all its motives. But where theology was allied at once to science and philosophy, and religion covered the entire field of human experience, this was not a limitation, but simply a means of concentration. The finest Natarājas (Siva as Cosmic Dancer), alike in the fullness of their modelling and in their sweeping rhythms, adequately embody the great theological conception of a life that everlastingly creates, continues, and destroys. This conception of “Eternal Work” must be identified with that of the “Eternal Rest” of the seated Buddhas and the yogī forms of Siva, if we are to understand the logic and the unity of Hindu thought: the eternal dance is effortless, precisely as the eternal trance is a flame that never flickers. Thus we look not only for serenity, but also for vitality, in the Buddha figure; and not only for vitality, but also for serenity, in that of a Dancing Siva.

Rāja-rāja Chola, in particular, erected the famous Brihadesvara temple at Tanjore (about 1000 A.D.), and he dedicated to its use village after village, of which the revenues were to be applied to the maintenance of the services and festivals.

“A complete staff of servants and officials was appointed for the temples, such as goldsmiths, carpenters, musicians, dancing-girls, astrologers, accountants, and treasurers, and

lands were granted for their maintenance; sheep, cows, and buffaloes were given to supply milk and ghee; grants of money were made for the purchase of articles required for the daily service; and whole villages were assigned to furnish annually the rice required for the sacred offerings."

Mr. Gangoly is to be congratulated on publishing, for the first time, a number of reproductions of fine tenth-century images from the "collection" of the Brihadesvara temple above referred to. Amongst the metal images are to be recognized three types: those of a supreme deity, those of canonized saints, and the representations of donors. Of the first, the Natarājas are most conspicuous, and Mr. Gangoly is able to illustrate a wide range of examples. Almost equally interesting are the forms of Siva known as Kāla-samhāra (Destroyer of Time), Gajahāmūrti (Slayer of the Elephant), and Sandhyā-nrīta-mūrti (Twilight Dancer), illustrated in plates i., xiii., and xxiii. Besides Siva himself, the Saiva pantheon includes many divinities, of whom the most important are the various aspects of Pārvatī or Devī (also=Kālī), Siva's feminine "half" or "power"; amongst these the beautiful Pīḍārī of the Madras Museum (plate xlix.) is specially noteworthy. The fine figure of Ayyanār (=Skanda) of plate lii. is in the charge of M. Ardenne de Tizac at the Musée Cernuschi, Paris, and not, as Mr. Gangoly describes it, in M. Tizac's own collection. Of Saiva saints, a new example of the boy devotee, Sundara Mūrti Swāmi, similar to the well-known figure from Ceylon, is reproduced on plate xxx. Many Vaishnava figures are also illustrated, but few of these are as good as the Saiva examples. The pathetic Hanuman of plate lxi. may be seen at South Kensington, and formerly belonged to William Morris. Of donors' portraits the figures of Krishnarayya of Vijayanagar and his two queens (fifteenth century) are of high interest. The figures of the two queens have a peculiar charm, combining the most dainty and angelical perfection with the pure outline of a Gothic brass. Interesting also, but entirely lacking the suppressed emotion of the Krishnarayya group, is a marble figure of the eighteenth-century Mahratta king Sarabhoji (1787-99).

A chapter is devoted to the scales of measurement, the proportions of the figures, and the significance of the poses of the hands. The proportions of the figures in "faces" and "inches" are illustrated by several diagrams, of which one is borrowed without acknowledgment from Mr. Hadaway's paper on 'Some Hindu "Silpa" Sastras in their Relation to South Indian Sculpture' in the *Ostasiatische Zeitschrift*, vol. iii. part i., while a similar source is to be suggested for several others. The section dealing with finger-poses is particularly weak, although the illustrations are admirably drawn. Thus Diagram F is a *kataka hasta* identical with Diagrams A, G, I, and K, of which the last cannot be *varada*, though it may possibly fulfil the same function of indicating generosity. The true *suci hasta* or "needle-hand" has the index finger raised and the rest

of the fingers closed. Diagram C represents the *kartari-mukha* hand (not as in Diagram M): this *kartari-mukha* differs from the *tripatāka* in having the first and second fingers separated. Mr. Gangoly would have been well advised to consult some still read handbook of gesture such as Nandikesvara's 'Abhinaya-darpana,' or to refer to the actual practice of dancers, before attempting to decipher the brief and corrupt references in the extant *Silpa Sāstras*.

An irritating feature in a work otherwise carefully compiled is the transliteration. The same word is often spelt in many ways, so that we find in place of the correct *sthapati* the following variations: *sthatpathy*, *sthatpathi*, and the plural *sthatpathies*. In the same way we find Kanchi, Kanchipuram, Conjivaram, and Conjeevaram used without explanation for one and the same town; for Tirujnāna-sambandha we find both Tirugnansambandha and Tiru-Jnana Sambandha; Vaishnava and Vaishnavite, Saiva and Saivaite, are used side by side; for "metal" we find both *louha* and *loha* in place of *loha*, while *lohitam* is given correctly. Numerous Bengalisms, such as *lakshana* for *lakshana*, *divya* for *divya*, *avaya* for *abhaya*, *bigraha* for *vigraha*, should have been avoided; while *Brahma(ā)* should not be spelt phonetically as *Bramha(ā)*. *Hiccā* for *hikkā*, and *Aaiyanar* or *Aayanār* for *Ayyanār*, are barbarous. Mr. Kanakasabhai Pillai's 'The Tamils Eighteen Hundred Years Ago' is quoted as 'Tamil 1800 years ago.' Most of the illustrations are admirably reproduced, and the volume is well printed, but we cannot admire the pseudo-Tamil lettering of the cover-title.

The slips we notice, however, do not detract from the general utility of Mr. Gangoly's contribution to a field of study which has now attracted several students, and in which Indian students may be expected to excel. As pointed out by Sir J. G. Woodroffe in a short Preface, the production of this work has been prompted by a genuine love and appreciation of the art it treats of, and it has been carried out with knowledge and sympathy.

#### EXHIBITIONS.

THE show of artistic printing arranged at the Whitechapel Art Gallery by the Design and Industries Association suffered on the occasion of our visit by the fact that the catalogue was sold out and unattainable. It might have given us some idea of the nature and functions of the organization. The latter appear to be largely educational, to judge from the explanatory labels which set forth the particular lessons to be learnt from various groups of exhibits; yet we fancy that to promote the particular activities of such designers as are members of the Association also enters into its scope. Both functions are quite legitimate, but the question, To what degree is the former to be allowed to transcend the latter? is one on which the public might perhaps be informed. Fine modern book-production of the monumental order, such as the (H.) *Old Silver of American Churches* (Arden Press, Caslon type), or the (G.) *Dante* issued by the Ashendene Press (Subiaco type), is shown alongside of

ancient examples. From such pomp of solid worth it is interesting to turn to the "twopenny coloured" popular war prints, *La Grande Guerre* by Benito, which admirably balance the claims of dramatic effect and truth of detail. In a vein of rather more sophisticated simplicity are certain modern *Rhyme Sheets* (136). "Gaiety in the treatment of Mode," to quote one of the labels, is well exemplified in Nos. 15 and 16, in some not exceptional numbers of the periodical *Bon Ton*, and in the elegant poster by Mr. Norman Keen for a Regent Street modist (59). The art of advertisement is more favourably revealed than in the Association's previous exhibition at the Agricultural Hall, the adroit compromise between the claims of the decorative poster and the amusing *jeu d'esprit* which we have come to associate with the name of Mr. F. Taylor being well in evidence. In his familiar Underground posters, the chessboard and the burlesque map of London, the balance is perfect, and he shows himself a valuable public entertainer. In No. 150, *A School Picture to Teach French*, the joke is pushed further, yet still with a saving audacity and sense of style in its colour. The birdseye view designs of Mr. Tony Sarg (156, 158) indicate how readily without this supporting element reliance on amusing detail becomes thin and irritating. On the other hand, the cover for a *Peek-Frean Biscuit Tin* (141) proves that with no attraction but extreme brilliance of colour and planning a design may be universally interesting. The advertisements for Mr. Selfridge's store strike with a certain consistency the note of showy and lavish decoration.

The 144th Exhibition of the Royal Society of British Artists does not call for lengthy notice. Mr. Frank Brangwyn's contributions (24-26) are obviously clever, but do not separate from their surroundings, as his works did when he was making his reputation in these galleries twenty years ago. His style has up to a point proved fatally easy to assimilate, and we need not look beyond these walls to see the unsatisfactory effect he has had upon youth. Mr. Mease Lomas (152), Mr. Blundell Thompson (183), and Mr. Percy Lancaster strike a note of rather more severity. Mr. Reg. Higgins (128) has a more challenging gaiety, and the number of pictures has been sufficiently restricted to give the exhibits every advantage of spacing.

At Messrs. Yamanaka's Galleries is a collection of Japanese Works of Art and Handicraft from English collections. It is in aid of the British Red Cross Society and the Order of the Hospital of St. John of Jerusalem in England, and is packed with interest. It is so packed, however, that by mere scale it becomes proof against any attempt at detailed criticism. Not thus do the Japanese show works of art among themselves.

#### Musical Gossip.

THE LONDON SYMPHONY ORCHESTRA gave the first concert of its twelfth season at Queen's Hall on Monday evening. There was a good programme, with Sir Edward Elgar's 'Carillon' and a recital of M. Cammaerts's poem by Madame Réjane as extra attractions. There was a poor audience, but, even before the concert, it had been decided to alter the hour. The directors are asking, in a printed form, what hour the public prefer.

The programme opened with Berlioz's 'Carneval Romain,' of which Mr. Beecham gave a clear, crisp rendering. This was



followed by Mozart's 'Eine kleine Nachtmusik' for strings, a work which is small and modest in the means employed, but a dainty gem belonging to Mozart's ripest period. Mr. Frederick Delius's orchestral work, 'In a Summer Garden,' was strangely described as "new"; to many, however, it may be unfamiliar. Though a characteristic work, it is peculiar. Madame Réjane showed much emotion in her forcible recital. It impressed the public, but it seemed at times not quite in accord with Hamlet's advice to the players. The orchestral music was finely interpreted. The whole of the programme was under Mr. Beecham's direction.

THE PHILHARMONIC STRING QUARTET (Messrs. Arthur Beckwith, Raymond Jeremy, Eugène Goossens, Jun., and Cedric Sharpe) at their first subscription concert at the Æolian Hall on Tuesday evening began with Smetana's rarely heard 'Aus meinem Leben' Quartet, and the rendering was thoughtful and sympathetic; the quiet passages were given with marked delicacy. The music is unpretentious and a sincere expression of the composer's feelings.

THE Shaftesbury performance of 'Carmen' on Tuesday evening was in many ways enjoyable and satisfactory, and, what is better, full of promise. The orchestra was under the wise guidance of Mr. Landon Ronald.

THE third Classical Concert took place at the Æolian Hall on Wednesday, when music for a small orchestra was given under the direction of Sir George Henschel. Corelli was represented by his Concerto Grosso in G (for Christmas Eve) and Purcell by some Dances from 'The Fairy Queen.' The music of the former we respect, but that of the latter is more enjoyable. The programme included a symphony by Haydn, whose music has not yet lost its freshness and charm.

THE notice that three extra matinée Promenade Concerts were to be given at Queen's Hall came too late for insertion last week. One was fixed for Thursday this week, while the other two will take place on November 4th and 11th. Most societies are making the change from evening to afternoon. Engagements may prevent some from attending afternoon concerts; but the dangers of darkened streets have probably proved still greater impediments in the evening.

THE ROYAL PHILHARMONIC SOCIETY announced its concerts for the forthcoming season to take place at 8.30, half an hour later than usual; but the directors now recognize the necessity of change, if they are to hope for good audiences. Afternoon concerts appear to them undesirable, so they have decided to begin at 6.15 and end by 7.45; moreover, as there will be no interval, the programme will not be unduly short. It will be interesting to see the result of this experiment.

THERE are at present no performances at the Paris Opéra, but a series of two matinées a week are to be given. The programmes will consist of acts from different operas, dances, and orchestral music.

#### PERFORMANCES NEXT WEEK.

SAT.	Concert, 8.30, Royal Albert Hall.
SUN.	Sunday Concert Society, 3.30, Queen's Hall.
MON.-SAT.	Ballad Concert, 7, Queen's Hall.
MON.	Opera in English, Shaftesbury Theatre.
TUES.	(Matinées: Wednesday and Saturday.)
MON.	Royal Philharmonic Society, 6.15, Queen's Hall.
TUES.	Musical Association, 6. — 'Purcell's Fantazias,' Sir Frederick Bridge.
WED.	Pachmann's Chopin Pianoforte Recital, 8.15, Queen's Hall.
THURS.	Classical Concert Society, 8.15, Æolian Hall.
THURS.	Promenade Concert, 3, Queen's Hall.
FRI.	London String Quartet, 8.15, Æolian Hall.
FRI.	Leighton House Chamber Concert, 5.30, Leighton House.
SAT.	Chappell Ballad Concert, 2.30, Queen's Hall.
SAT.	Benno Moisevitich's Pianoforte Recital, 3, Æolian Hall.
SAT.	Royal Choral Society ('Elijah'), 3, Royal Albert Hall.

For 'Dramatic Gossip' see next page.



## BUCKINGHAM PALACE.

### TO MY PEOPLE.

At this grave moment in the struggle between my people and a highly organized enemy who has transgressed the Laws of Nations, and changed the ordinance that binds civilized Europe together, I appeal to you.

I rejoice in my Empire's effort, and I feel pride in the voluntary response from my Subjects all over the world who have sacrificed home, fortune, and life itself, in order that another may not inherit the free Empire which their ancestors and mine have built.

I ask you to make good these sacrifices.

The end is not in sight. More men and yet more are wanted to keep my Armies in the Field, and through them to secure Victory and enduring Peace.

In ancient days the darkest moment has ever produced in men of our race the sternest resolve.

I ask you, men of all classes, to come forward voluntarily and take your share in the fight.

In freely responding to my appeal, you will be giving your support to our brothers who, for long months, have nobly upheld Britain's past traditions, and the glory of her Arms.

*George R. I.*

## Dramatic Gossip.

'MAVOURNEEN' at His Majesty's is, of course, very splendid, Mr. Louis N. Parker and Mr. Joseph Harker being responsible for the mounting of it. It is also very improbable, in fact impossible—that is also becoming a matter of course. The audience appeared to be as pleased with Lily Elsie's performance as audiences used to be with Irving and Ellen Terry's first nights at the Lyceum. Certainly Lily Elsie was charming, especially when she showed a leg, or rather legs, and so shapely were they that some may cherish a grudge against a convention that allows her to show them thus publicly only on the stage.

It was, no doubt, a shrewd management that saw good business in tickling once again the public palate by contrasting the freshness and innocence of a young girl with the sordidness and intrigue of Court life under Charles II. and Lady Castlemaine; but frankly the piece seemed to us as ill-timed as the applause which linked up our own King and his enemies with the profligate Charles's time. Another unpleasing reflection is that what goes to make the play attractive in the eyes of healthy people is historically doubtful, while all that is suggestive of profligacy and unhealthiness is capable of authentication. Mr. Parker has gone to many sources for his "business"—among others Dumas and Grammont; but where he got his idea of a priggish prude and sentimental hero we do not like to suggest. Pains have been taken to reproduce the manners of the "Quality" of the period, and acting and scenery are everything that can be desired by a public who want nothing better than to see wealth and energy so dissipated.

A FEW days ago the French world was mourning the death of Mézières at a ripe old age, and now Hervieu is dead at 58. Yet another fauteuil is vacant at the Académie—the one he had occupied since 1900. Paul Ernest Hervieu did not owe his success in letters to his poverty, which has been the motive power with many of his contemporaries.

He was called to the bar, like many young Frenchmen of means; subsequently he entered the diplomatic service, and was Secretary of Legation in Mexico before resigning in 1880 in order to devote himself to letters. Starting with journalism, he wrote several characteristic novels of Parisian life, of which 'L'Armature,' published in 1893, had the greatest success.

But it is as a dramatist that he will be chiefly recollected. His plays were usually *pièces à thèse*, but the argument did not spoil the action, as in some of M. Brieux's dramas. First came 'Les Tenailles' in 1895, then 'La Loi de l'homme,' 'Le Course du Flambeau,' and 'L'Enigme.' This last play, which triumphantly overrode the convention that the audience must never be kept in the dark where a secret is concerned, will always be connected with the name of Madame Bartet in the part of Léonore. In 1902 Hervieu wrote 'Théroigne de Méricourt' for Sarah Bernhardt; but a more interesting play was 'Le Dédale,' in which he showed the maze a divorced woman entered when she endeavoured to remarry.

His loss will be much felt at the Comédie Française, where most of his plays were acted.

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